UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Wind Symphony: "WHAT DREAMS MAY COME…"

Pratik Gandhi, *conductor*

Friday, February 7, 2025 at 7:30 pm | Tribute Communities Recital Hall, 83 York Blvd., Toronto

PROGRAM

Wild Nights!

Frank Ticheli (b. 1958)

Dream Machine

Katherine Bergman (b. 1985)

Music for "Hamlet"

Alfred Reed (1921–2005)

I. Prologue: Elsinore and the Court of Claudius
II. Hamlet and Ophelia
III. Entrance of the Players
IV. Epilogue: The Death of Hamlet

featuring Alexa LaLiberté and Julianna Olave

Intermission

Evergreen: The View from Yesterday

Mackenzie Hay (b. 2000)
Composer-in-Residence

Commission & World Premiere

In Dreams

Cait Nishimura (b. 1991)

Apocalyptic Dreams

David Gillingham (b. 1947)

I. The Vision —
II. Cataclysmic Events —
III. Messianic Kingdom

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

As part of the Faculty's commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples' histories, truths and cultures. Visit indigenous.utoronto.ca to learn more.

UNIVERSITY OF TORONTO WIND SYMPHONY
Pratik Gandhi, *conductor*

Flute
Ethan Allaire
Sophia Guo
Isabella Ignacio
Naomi Anne Lobo
Kathleen Murphy
Elaine Wang
Lily Zheng

Piccolo
Ethan Allaire
Lily Zheng

Oboe
Iulia Jauca
Jasmine Noone †

English Horn
Jasmine Noone †

Bassoon
Rachel Chen
Kira Greenlees

Contrabassoon
Taran Massey-Singh †

Clarinet
Crystal Chong
Felicity Quadrini
Sophia Stellato *
Tom Tsang
Emmanuel Wong
Benjamin Gillingham-Murray †
Cassie Nielsen †
Emma Rondilla †

Eb & Alto Clarinets
Crystal Chong

Bass Clarinet
Angela Lin

Contra Alto Clarinet
Erik Kamstra †

Alto Saxophone
Emmalin Pan
Chun Wang
Aidan Wong
Hei Nam Yeung

Tenor Saxophone
Nicole Carson
Dylan Windsor

Baritone Saxophone
Lovepreet Swaich

Trumpet
Rachel Aziz
Divya Dhoum
Youngdo Kim
Teresa Osko
Sunny Park
Tony Ruan
Charlie Steggles
Robyn Tamburro

Horn
Leander Delos Santos
Grace Song
Jessica Lin †
Jacob Zemans-Ronthal †

Trombone
Aryn Davies
Shaela Lundy
Nathan Smitiuch
Zaynab Tahir *

Bass Trombone
Rebecca Plante

Euphonium
Cassandra Sydoruk
Jonathan Wang

Tuba
Harrison Greenaway
Timmy Wang
Brooklynn Williams

Harp
Lexi Hunter-Assing

Piano
Elaine Wang

Percussion
Alex Bhadra
Jon Bilek
Luca Jovanov
Matthew Medina
Amiel Ang †
Arthur Lo †
Yi-Hsuan Lo †

* *ensemble managers*
† *guest musicians*

PROGRAM NOTES

Wild Nights!
Tonight's concert opens with a work by American composer Frank Ticheli, a joyous, colourful seven-minute musical journey inspired by Emily Dickinson's 1861 poem:

Wild Nights – Wild Nights!
Were I with thee
Wild Nights should be
Our luxury!

Futile – the winds –
To a heart in port –
Done with the compass –
Done with the chart!

Rowing in Eden –
Ah, the sea!
Might I moor – Tonight –
In thee!

The poem illustrates the speaker's desire to reunite with an absent lover, presenting passionate love as paradoxical: wild, comforting, dangerous, and secure. Ticheli utilizes these conflicting emotions as inspiration for *Wild Nights!,* which takes the form of what he calls a “purely instrumental tone poem.” In his own words, Ticheli heavily emphasizes the lines “Done with the compass,/Done with the chart” and “Rowing in Eden!/Ah! the sea!”, suggesting a sense of freedom and ecstatic joy within the work. Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, and optimistic. A jazzy, syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending the work spontaneity and a sense of freedom.

Dream Machine
Minnesota-based composer Katherine Bergman draws inspiration from nature, environmental themes, and the link between art and science to craft music that is both hypnotic and visceral. Her composition, *Dream Machine,* guides listeners on a mesmerizing journey characterized by mystic harmonies and repetitive motifs that create a trance-like atmosphere. Throughout the performance, the intensity escalates with the layering and interjection of voices, culminating in a final chord that marks the conclusion of this transcendent experience.

The meaning of the title *Dream Machine* is twofold: in one sense, the title suggests the brain is a “dream machine”, generating odd, otherworldly landscapes when neural activity reaches a particular state. Simultaneously, it refers to a physical art piece designed by artist Brion Gysin called the Dreamachine, a phonograph-driven stroboscope described as “the first art object to be seen with the eyes closed.”

Music for “Hamlet”
Alfred Reed was an American neoclassical composer with more than two hundred published works for concert bands, orchestras, choruses, and chamber ensembles to his name. *Music for “Hamlet”* is one of four suites for concert band that Reed composed based on various plays by English playwright and poet William Shakespeare (1564–1616). *Music for “Hamlet”* chronicles the story of Hamlet, the Prince of Denmark, who is visited by the ghost of his father, the king.

The ghost urges Hamlet to avenge his father's murder by killing the new king, Hamlet's uncle Claudius.

In the first movement, "Prologue: Elsinore and the Court of Claudius", a dark and ominous atmosphere depicts Hamlet, the prince, mourning his father and criticizing his mother for quickly marrying the new king. The abrupt mood shift and brass fanfare signal King Claudius's entrance at court and his rise to power. Movement II, "Hamlet and Ophelia", is poignant and emotional, showcasing a tense interaction between Hamlet and Ophelia. While pretending to be insane, Hamlet declares that he has never loved Ophelia, causing her immense pain. Movement III, "Entrance of the Players", presents a jubilant and vibrant mood as Hamlet reveals his plan to enlist actors to stage a play at court, illustrating a king's murder. He hopes this will unveil King Claudius as responsible for his father's demise. The final movement, "Epilogue: The Death of Hamlet", opens with a chilling and ominous tone. A rush of energy accompanies a duel between Hamlet and Laertes, where a poisoned sword fatally wounds Hamlet. In his final moments, he retaliates by killing King Claudius, avenging his father and restoring Denmark's natural order. The third section of this movement echoes melodic themes from the first, capturing the sorrow and catharsis that follow Hamlet's death.

Evergreen: The View from Yesterday
This brand new work was commissioned from graduate student composer Mackenzie Hay as part of the composer-in-residence program. From the composer:

"Some of my earliest experiences with music were through my school's band program, so whenever I write for band I feel as though I am writing from my roots. I wanted to write something that I would have enjoyed playing back then, but I hit a few early roadblocks creatively. At the time of writing this piece, I was still settling in after moving to Toronto from Saskatchewan. While I was incredibly grateful for the opportunity to engage with such a robust contemporary music community at U of T, the transition to such a different environment led to insecurities and impostor syndrome early on. What helped me finish this piece, and what led to my choice of subtitle, was to imagine what my younger self would have thought if they could see the position that I am in now. I like to think that they would have been proud."

In Dreams
University of Toronto alumna Cait Nishimura is a Japanese Canadian composer based in Waterloo, Ontario, who is known for writing nature-inspired, programmatic music*. In Dreams* explores the powerful and surreal experience of the crossover between dreams and reality. With subtle shifts in colour and texture, tender and soaring melodies, and driving ostinatos, the piece captivates audiences with a musical representation of exactly what our dreams are like: peaceful, calming, horrific, and unpredictable; yet, there is always something to remember about them when we wake up. *In Dreams* takes players and listeners on an emotional and musical journey full of hope and yearning, from deep sleep to a world of dreams and back. The piece was commissioned by a consortium of 38 ensembles across Canada and the United States, including the University of Toronto Wind Ensemble. Dr. Patrick Murphy organized the consortium and gave the premiere performance with the University of Portland Wind Symphony.

Apocalyptic Dreams
Since time immemorial, civilization has pondered about "an eventual end"—what will it look like? When will it be? And what happens after? David Gillingham's symphony attempts to unravel the mysteries of the Biblical Book of Revelation, which prophecies and describes the world's ending. The composer wrote *Apocalyptic Dreams* in three uninterrupted movements to create a continuous unfolding of broader events described in the Biblical narrative. Throughout the first

movement, entitled "The Vision," the mood is very sombre and mysterious, setting the tone for the rest of the symphony. The second movement, "Cataclysmic Events," sets the chain of disasters in the Book of Revelation into motion. The trombone states a baleful motif, which is very descriptive of the melodic material as you hear this outpouring of incredible sorrow and distress. Gillingham abruptly transitions from the second movement to the finale, ultimately expressing an outpouring of joy, depicting the return of the Messiah and the Messiah's kingdom to the earth.

- program notes by Sophia Stellato

ARTIST BIOGRAPHIES

Pratik Gandhi (he/him) is an award-winning freelance conductor and researcher based in Toronto. He is a sessional lecturer at the University of Toronto Faculty of Music, where he directs the Wind Symphony. He is also music director of the Rouge River Winds and the Milton Philharmonic Orchestra, and was the founding music director of Soup Can Theatre. In addition to regularly guest conducting and adjudicating bands and orchestras, Pratik is active in several organizations that support music educators, most notably the Ontario Band Association. Since 2017, he has also served as Vice-Chair of the Concert Band Division of MusicFest Canada. Pratik is currently a doctoral student at York University, where his research, supported in part by an Ontario Graduate Scholarship, investigates issues of equity and representation among wind band composers in Canada. Pratik received a B.Mus. in music education and an M.Mus. in conducting from the University of Western Ontario, where he studied conducting with Colleen Richardson, Jerome Summers, and James McKay, and percussion with Jill Ball.

Mackenzie Hay (he/they) is a Canadian composer and clarinetist from Regina, Saskatchewan currently based in Toronto, Ontario. Mackenzie completed their undergraduate studies in Composition and Clarinet Performance at the University of Regina and is now studying for a master's degree in composition under Professor Christos Hatzis at the University of Toronto. Mackenzie's creative practice has long been focused on intuition and curiosity, engaging with music not so much as a problem to be solved but more as an abstract sandbox of emotion and colour. Some of Mackenzie's current interests include composition for video games and interactive media, as well as early experiments with electronic and electroacoustic composition.

ACKNOWLEDGEMENTS

CONCERT OFFICE
Eric Chow, *supervisor*
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Karen Wiseman, *librarian*; Nicole Magirias, *student library assistant*
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